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foundations of the eastern portion of the house of Livia. Professor Pigorini has proved that none of the cinerary urn fragments found in 1907 near the *Scalae Caci* belong to the Villanova or hut urn types, and the very early date of burial on the Palatine seems to have been disproved. In the Forum, the excavation of the Basilica Aemilia has advanced scarcely at all in a year, and the prehistoric necropolis has been entirely filled in and the present level restored. The only find of consequence lately in the Forum is that of 86 seals bearing different devices. Work progresses slowly in the new Forum museum at S. Francesca Romana, but it is expected that it will be thrown open to the public next year at the opening of the exposition.

RALPH VAN DEMAN MAGOFFIN.

JOHNS HOPKINS UNIVERSITY.

We give in part an article in the April number of the *Bulletin of the Metropolitan Museum of Art*, continuing that published that week (page 215).

II. BRONZES.

Among the bronzes purchased last year there is no one piece of prime importance; but there are a number of excellent workmanship and some of peculiar archaeological interest.

Our collection of mirrors is increased by three valuable examples, all of Etruscan workmanship. On one . . . is represented Odysseus attacking Circe . . . The legend of Circe, changing the companions of Odysseus into pigs and keeping them thus transformed until Odysseus himself appeared, was frequently depicted by Greek artists, especially on vases and mirrors. On our example Odysseus is represented attacking Circe with drawn sword, while she is raising both hands in horror and supplication. Elpenor stands on the other side armed with bow and arrow, likewise threatening the sorceress. In the foreground is one of Odysseus' unfortunate companions partially transformed into a pig, only the hind legs retaining human shape. The figures are identified by inscriptions in Etruscan letters: Uthste (Odysseus), Cerca (Circe), and Felparun (Elpenor). The presence of Elpenor as the companion who escaped the wiles of Circe and helped Odysseus to save his friends, is contrary to the story as told in Homer's *Odyssey*, where the rôle is assigned to Eurylochos. The Etruscan artist was evidently not concerned about having his representation archaeologically correct; he needed another figure on the right to balance Odysseus on the left and he supplied him with the name of Elpenor as one he remembered to be associated with Odysseus. The drawing of the scene on our mirror is of great delicacy and spirit. A very similar representation is on a mirror in the Louvre, where the figures are likewise inscribed; in execution, however, that is

inferior to our example. (*Cf. Annali dell' Istituto archeologico*, 1852, *Tav. d' agg. H.*)

The two statuettes included in this collection are both of small dimensions; but their execution is very fresh and vigorous, and therefore undoubtedly Greek. One represents Herakles struggling with the Nemean lion (height 2 1-16 inches (5.2 cm.)). Herakles has his left arm round the lion's neck and is throttling him with all his might. The strain of the action is well brought out by the tension given to each muscle. The lion is nearly dead and his limp body forms an effective contrast to the vigorous figure of Herakles. The elaboration of the modeling points to the Hellenistic or late Greek period as the date of this group.

Of peculiar interest is a farmyard group, of Roman date, consisting of two oxen, two bulls, a ram, a ewe, a goat, a kid, a pig, a sow, a plow, a country cart, and two yokes. They were found together and probably constitute either a votive offering or a child's toy. The animals, though rather roughly modeled, are all carefully characterized. Their average length is three to four inches. The plow is of the primitive type, in use both in Greek and Roman times, consisting of the pole, the plowtail, and the sharebeam. In our case the plowtail, which was held by the farmer, is missing, but a hole shows the point where it was attached. Though the rest of the plow was cast in one piece of bronze, the joints of the wooden original are all indicated; thus the pole is represented as fastened to the sharebeam by two large pegs, and on the end of the sharebeam a piece of metal is represented as attached by straps. The cart is of the general shape in use in Roman times for the transportation of eatables and army baggage. Similar carts occur on the column of Trajan, the chief difference being that in these the cart itself is raised above the wheels. Plows and carts were usually drawn by oxen, as was probably the case in our group, especially as the find includes two yokes. These yokes are of the double type, with two curvatures to fit the necks and shoulders of the oxen on which they were placed. In one yoke the holes are indicated through which was passed the leather straps fastening the yokes to the oxen. On the center of each yoke at the top is a cavity into which the pole fitted.

The fragmentary relief of a youth of Polykleitan type (height 3 7/8 inches (9.8 cm.)), probably served as an ornament of a vase or other object. The treatment both of the body and the head shows the characteristics associated with the sculptor Polykleitos. The body is of the massive, heavy build, with strongly developed muscles intersecting each other in definite planes, which we find both in the *Doryphoros* and the *Diadumenos*; the pose, with the weight of the body resting mainly on the right leg,

and the square skull and general character of the face are all faithfully copied from that artist.

The remaining bronzes are chiefly utensils or of an ornamental character. Of great interest archaeologically is an archaic *kylix*, or cup (diameter $6\frac{7}{8}$ inches (17.4 cm.), height $2\frac{3}{8}$ inches (6 cm.)), with designs similar to those which occur on Corinthian vases, and therefore probably as early as the seventh century B. C. They consists of a frieze of animals with a border of lotos buds beneath. The animals are mostly of the monstrous shapes borrowed from Eastern art—a winged goat, a lion, a panther, a winged panther, a winged lion, with the head of a bearded man, and a griffin. The background is filled with ornaments. The technique deserves attention. The designs are first sketched with a sharp instrument and are then gone over with another instrument producing, instead of a continuous line, a series of hatched lines, which give the effect of shading.

An *oinochoë* or wine-jug (height without handle $7\frac{7}{8}$ inches (20 cm.)) has a beautiful design at the bottom of the handle, consisting of an anthemion rising from *akanthos* leaves; the shape of the jug and the exquisite workmanship of the ornament leave no doubt that this vase is Greek, probably of the fifth century B. C.

G. M. A. R.

A NEW GREEK CLUB

An interesting event of recent occurrence is the organization of a Greek Club, with headquarters at Teachers College. From the limited information thus far at my disposal it would seem that the Club consists of two Circles, of which the first is reading Lucan, the second Greek Lyric Poetry. Circle No. I will read the selections in Allinson's edition of Lucan, Circle No. II the passages in the *Hiller-Crusius Anthologia Lyrica* (Teubner). It would seem that the first Circle meets on Monday evenings, the second on Tuesday evenings, both at 8 o'clock.

In The School Review for April and May Professor W. G. Hale has an instructive article on College Entrance Examinations in Latin Prose. In The Classical Journal for May Mr. W. G. Gordis has a paper on The Problem of Elementary Latin Composition with a Review of recent Textbooks.

C. K.

THE NEW YORK LATIN CLUB

The New York Latin Club will hold its last meeting of the current year at the Hotel Marlborough, at Broadway and Thirty-sixth Street, New York City, on Saturday, May 14. The theme of the principal address, to be given by Professor Frank Frost Abbott of Princeton University, is Some Reflections on the Pronunciation of Latin. The usual informal reception will precede the luncheon, which will be

served promptly at 12.30. After the address the annual election of officers will be held.

EDWARD C. CHICKERING, *Censor*.

LES ROMAINS DE L'ANTIQUITÉ SE SERVAIENT DÉJÀ D'ASCENSEURS.

L'ascenseur, que nous considérons comme une commodité ultramoderne, n'est point cependant une invention de notre époque.

Le professeur Boni, directeur des fouilles au *Forum* romain, vient d'acquiescer la preuve que déjà, au temps de Jules Cesar, on se servait de ce moyen de transport. Plusieurs niches qu'il a découvertes au *Forum* montrent, par leurs dispositions, qu'elles ont servi de cages à des ascenseurs construits selon les règles.

Ces ascenseurs servaient à prendre dans les souterrains les gladiateurs et les bêtes sauvages et à les monter ensuite jusqu'au niveau du cirque.

On voit encore les blocs de pierre qui par leur poids faisaient marcher le treuil.—From *Sphinx-Oedipe*, 1909, No. 3, Nancy, France.

RECENT BOOKS

(It is the intention of the editors to publish from time to time lists of new books, titles of articles, etc., likely to prove of interest to teachers and lovers of the Classics. Some at least of the books named will be reviewed later. The preparation of the material for these lists is in charge of Dr. William F. Tibbetts, of the Erasmus Hall High School, Brooklyn; he will welcome assistance from any quarter in his efforts to bring before the readers of The Classical Weekly the names of all books or articles likely to prove of interest or help to them).

Wanderings in the Roman Campagna. By Rodolfo Lanciani. New York and Boston: Houghton Mifflin Company. Illustrated, 8 vo. \$5.00 net.

Plutarch's Letters to Classical Authors. Translated from the Latin by Mario Emilio Cosenza. Chicago: University of Chicago Press. 12 mo. \$1.00.

The Usage of Idem, Ipse, and Words of Related Meaning. By Clarence L. Meader. New York: The Macmillan Co. Pamphlet. 12 mo. (University of Michigan Studies, Humanistic Series, Vol. III, Pt. 1).

Seneca: Quaestiones Naturales. Translated by John Clark, together with notes and treatise by Sir Archibald Geikie. New York: The Macmillan Co. Pp. 422. \$3.25.

Dionysius: The Greek Text of the De Compositione Verborum. Edited with Introduction, Translation, Notes, Glossary, and Appendices. By W. Rhys Roberts. New York: The Macmillan Co. Pp. 732. 8 vo. \$3.00.

Aristophanes: The Acharnians. The Greek Text Revised. With a Translation into corresponding metres. Introduction and Commentary. By Benjamin Bickley Rogers. New York: The Macmillan Co. Pp. 360. 8 vo. \$3.25.

Addresses and Essays. By Morris H. Morgan. New York: American Book Co. \$1.25.

The Greek Lady. By Emily James Putnam. Putnam's Magazine, March and April, 1910.

Integer Vitae. By G. L. Hendrickson. The Classical Journal, April, 1910. A discussion of Horace C. 1.22. See the Classical Journal, May, 1910, for comment on this paper by Professor Paul Shorey.

Einleitung in die Altertumswissenschaft. Edited by A. Gercke and E. Norden. Leipzig and Berlin: B. G. Teubner. 3 volumes. 35 Marks. A general introduction to the study of classical philology (in the broadest sense of the term philology). The first volume contains discussions of Methodik, by A. Gercke, of Sprache, by P. Kretschmer, of Antike Metrik, by E. Bickel, of Griechische und Römische Literatur, by Erich Bethe, Paul Wendland, E. Norden.